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ENVISIONED SIMPLICITY

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ENVISIONED SIMPLICITY

By: Karen Dempsey

A thesis submitted to the Faculty of Graduate Studies of Governors State University in partial fulfillment of the requirements for the degree of

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Envisioned Simplicity

Focusing on the unadorned image,

it is not necessary for the eye to behold the complete picture.

For the mind, unknowingly, connects all of the lines, textures and colors that remain.

Abstract

This dissertation accompanies compilation of my thesis work, consisting of a succession of digital photographs printed on canvas. Within the dissertation, I summarize the theoretical, historical, and applicable influences that have affected the production of my images. I contend that the digital photographic process is the dominant component in my works, and describe how it has developed and evolved in a contemplative approach throughout the growth of my thesis work. The progression of capturing my body of work was enabled through continuous practice and guidance by those responsible for furthering my studies as an artist. The dissertation moves to explore the theoretical ideas focusing on Minimalism, how it has evolved into Contemplative photography and how both have influenced my work. Understanding the artists that call themselves Contemplative photographers, has reflectively caused me to think and rethink how I format my photographs, what I choose to reveal, so that I can artistically portray what I have witnessed through the lens of the camera. The photographs captured in digital format are images translated from the whole to the sum of its parts, focusing on lines, textures and colors. It is my conjecture that it is not necessary for the eye to behold the complete picture for the mind to unknowingly connect the parts of the image that remain.

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Introduction

The paper's motivation will be to scrutinize Minimalism as the historical launching point for describing the intricacies that have influenced and molded the progression of my thesis work. Since being introduced to photography during my BFA coursework, I have been enthralled by what the camera lens is able to capture. I discovered early on to design my photographs by cropping out elements of the image that I perceived to be irrelevant. It was during my graduate studies that I was introduced to the software Adobe Photoshop and discovered how much further I could push the images that were being captured. Switching from an analog camera to a digital camera opened up new avenues. The work appeared instantaneously, and I could discard or reshoot images as many times necessary to capture the elements I was striving to exhibit. In the beginning, I fought the assistance of a tripod, incorporating a more freelance approach to my photography. It was during this phase that I was trying to seize a specific moment in time that could only be captured during that precise instance. After much advice, I incorporated a more established approach to my photography by enlisting the aid of a tripod. The introduction of the tripod decreased the motion blur in my images and provided a more professional look to my photographs. I further elevated the photographs by incorporating a telephoto and macro lens into my tools. The inclusion of these lenses allowed me to reach the subject matter that I was attempting to capture from various distances. Even with the numerous lenses capturing various distances, my final photographs display a tightly cropped quality that eliminates any extraneous distractions. The details that remain, act as hints for the viewer to help them to decipher

the remaining elements of the photographs. This creates an inquiry within the mind while it absorbs the phenomenon left in the image of all the lines, textures and colors. The photographs depicted in my thesis work are choices made based on the crispness of each image and their relevant portrayal of the aforementioned design elements. During my graduate studies, my trepidation with my body of work was that there was no form of continuity within the photographs being chosen. The realization that the link was in the manner of how the photographs were designed, rather than in the subject matter, was the awareness I needed to continue developing my work further. From this revelation, my process of photographing has advanced, and the paper will further convey the details of this progression of my work.

As much as I appreciated the clarity and successfulness of my images with the use of the tripod, this new process has a limiting effect when it comes to images that need to be captured rapidly, due to the setup time required with the additional equipment. This sometimes causes me to have less control over the elements immersed within the photographs I am aspiring to capture. While working with these new challenges, my photographs have guided me towards my academic research in Minimalist photography, also referred to as Contemplative photography. This research has motivated me to become more diligent and cognizant about which images I choose to assemble and apply towards my body of thesis work. This more perceptive approach has permitted me to construct my expanse of work progressively while seeking out the developing themes that materialized. The scope of my work is specifically related to a stylized method of photography, rather than a sequence of related imagery. The

uniformity of this process appears with regularity throughout my photographs. The stylization that emerges is consequently due to the severe cropping that takes place within each of images. This allows what remains in each canvas, to be an image whose focus is that of color, texture, and line. To ensure that these elements stand out to their fullest, I have enlarged the images and had them commercially printed on canvas so that their increased size engulfs the viewer. The increased proportions of the photographs also exaggerate all the elements that I have chosen to display. So, although there are less objects displayed in each piece of art work, there is more details displayed for the viewer to appreciate and take notice of.

This thesis will evolve into three key parts. In each portion of the paper I will establish the manner in which I have connected my research and photography to the attributes of Minimalism movement and Contemplative photography, other artists that incorporate this style in their artwork, and the theory behind this form of photography. These revelations will feature how my process of creating my work has progressed and matured as an outcome of incorporating the newly found information.

In the first section I will introduce what Minimalism is and how I came to realization that my thought process while capturing my images mirrored those of the artists practicing this art form. This new perception created many new and inspiring opportunities. When I felt that I had to pigeon hole my work into a former style of photography, I decided that my work was most closely related to Minimalism. Even though I could find some commonalities in the fundamental ideas of some of the artists that practiced this style of art, the artists of this movement were mainly painters and

sculpture artists, so I never felt that one particular artist projected the same nuances in their art work that I am striving to create within my own. While researching Minimalist photography, I came across Contemplative photography and a light finally went on to my true calling as a photographer. As I examined other artists work in the field of Contemplative photography, I kept appreciating images that I could perceive myself taking. I was able to comprehend the colors, lines and textures the artists were capturing through the lens of their cameras and depicting in their photographs.

“Those who do not want to imitate anything, produce nothing.” (Dali, n.d.)

“Don’t just steal the style; steal the thinking behind the style. You might somehow get a glimpse into their minds. Internalize their way of looking at the world; otherwise your work will never be more than a knockoff.” (Kleon, 2012)

The second section will introduce the approach and mindset of the Contemplative photographers. During the discourse on this new movement of photography, I will demonstrate how my photographs tend to shadow the works of well-known Contemplative photographers.

The final section of the paper will explain how my images have evolved and progressed from single closely cropped images into larger structures that are cropped to create a more interesting scrutiny of an everyday view, yet still hold to the principles of Minimalism as it pertains to Contemplative photography. The main principle being less is more.

“Artistically speaking, minimalism depends on high simplicity and involves using a minimal amount of compositional components such as shape, color, and line.” (Harman, 2014)

This paper will scrutinize the nuances of Minimalism as it applies to the creative works of those who now call themselves Contemplative photographers. It will also reveal why this new phase of photography, while it regularly cites Minimalist artists in their writings, aspire to break with that title and form a new designation. It will be thought-provoking to puzzle as to whether this new form of photography will find their place amongst the most popular genres of photography found in the history books.

“Contemplative photography as it stands is far from popular as a form of photography.” (Young, 2013)

It breaks with many of the rules that most photographers abide by, with the rule of thirds being the most prominent rule being broken.

1. Minimalist Photography: illuminated

Albert Einstein, once stated:

“If you can’t explain it simply, you don’t understand it well enough”.(n.d)

As simple as Minimalism appears to the onlookers, it is sometimes difficult to explain to them all the intricacies of the lines, textures, and colors that were the purpose behind each piece of artwork. This style of artwork is less about the subject matter and more about the parts that the artists chose to exhibit.

Minimalism, which started in the early 1960’s was a movement that formed to rebel against established edicts of the art world. The crusade typically revolved around the works of painters and sculpture artists. Their works were void of meaning and emotion. Instead, they strived to create art that was made up of lines, colors and shapes.

“The use of prefabricated industrial materials and simple, often repeated geometric forms together with the emphasis placed on the physical space occupied by the artwork led to some works that forced the viewer to confront the arrangement and scale of the forms.” (Wolf, 2017)

This quote by Wolf, succinctly summarizes the style of photography represented within this thesis. The oversized dimensions of the canvases on which the photographs are printed, provokes the spectator to muse over the design elements illuminated within each of the twenty-five pieces of artwork. For this reason, I initially aligned my work with this movement. The idealism of this movement matched that of my own, but there was something still missing, so I continued to search. Throughout my pursuit, I came across artists calling themselves Contemplative photographers.

2. Contemplative Photography: clarified

Minimalism has moved into the twenty-first century, through digital photography. The new moniker for this style of photography is Contemplative photography. The word “contemplative” would be contradictory to the original minimalists, but the manner in which these artists are using the term, reiterates the beliefs of the founders of the minimalist art movement.

“The root meaning of the word *contemplate* is connected with careful observation. In Contemplative photography, the camera’s literalness is used as a mirror to reflect your state of mind. It shows when you shot what you saw. When a properly exposed photograph faithfully replicates your original perception.” (Karr & Wood, 2011)

As in most established forms and movements of art, there are rules and expectations of how art should be created. The traditional photographer looks for

specific subject matter related to their style. The focus of the contemplative photographer is the parts of the whole. They look at the entire picture and seek out that one part that caught their attention and eliminate all the excessive distractions, making the parts more important than the whole.

“We are the hunter and the visual world is our prey”
(DuBose, 2013).

I believe that I approach my photography in this manner. I have one of my cameras with me always. If something catches my eye, I do not want have the regret that I missed the opportunity to capture the shot. This feeling of disappointment occurred regularly while on a tour of Ireland. I was trapped on the tour bus as these completely wonderful images flew by the windows I was gazing through. One recent photograph I captured, was of the light hanging above the table I sat at I while dining at a local Chili’s with my Mom. As I reflect back on my photography, I do look upon myself as a hunter as I examine my surroundings. My eyes seek out those objects that others may tend to overlook, and then seize those elements that arrested my eyes. Digital photography is the perfect instrument for this type of photography in that it is as instantaneous as the fleeting moment that needs to be captured. This is the dynamics behind Contemplative photography.

“One must be receptive, receptive to the image at the moment it appears.” (Bachelard, 1969)

The leading artist practicing this form of photography is Michael Wood. He has numerous books explaining how to become a Contemplative photographer. One of the books is entitled “The Practice of Contemplative Photography – Seeing the World with Fresh Eyes”. Other photographers generating this style of photography and publishing

their visions are Andy Karr and Julie DuBose. Many of the pieces in my show and along with photographs not selected, compare closely to some of the works by each of these artists. This statement is obvious in the two figures displayed of Michael Woods chair, and the one that I captured while in a candy shop located in Davenport, IA. Andy Karr's Rusty, Old Pump has many comparisons to my image of the rusted box I discovered on a farm in Lemont, IL. Finally, the two images of the brown eggs, portray mine intact while the eggs photographed by Julie DuBose, are just the remnants of the shells, ready to go down the garbage disposal.



Michael Wood, Tucson, 2006



Karen Dempsey, White Chair, 2016



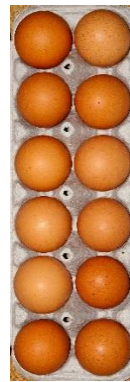
Andy Karr, Rusty, Old Gas Pump, 2015



Karen Dempsey, Rust, 2016



Julie DuBose, Boulder, 2008



Karen Dempsey, Dozen Brown Eggs, 2015

It was within these images and others that my photographs found their identity. Reading the excerpts from these photographers and how they look at the world made perfect sense to me immediately.

“It has been given us by another, but we begin to have the impression that we could have created it, that we should have created it...Here expression becomes being.”
(Bachelard, 1969)

Through their books, which are listed in the bibliography, they try to teach others to “see clearly”. There are exercises in the books to teach individuals how to go about seeing clearly. Everything they say rings true, and if someone with a photographic background was interested in following the lessons to learn a different way of looking at the world, then these books are for them. For me however, it is at this point I separate myself from their rhetoric. Instead of seeing clearly, I feel that I see things as a graphic artist. My original studies in art were as a graphic designer, in which I was taught color theory, and the elements and principles of design. These design fundamentals are all recognizable within my photographs. What I capture with my camera, is meant to grasp the viewers’ attention instantaneously, like that of a magazine ad. The art work though goes one step further, in that after capturing the eye of the spectator, the size of the art work summons them to absorb all the colors and textures that have I have chosen to highlight.

“The communicability of an unusual image is a fact of great ontological significance.” (Bachelard, 1969)

As simple and straight forward as my photography is, I feel as though I constantly have to explain my images to people. They are looking at a canoe and they ask “What is this?”. I simply state, “A canoe.” I know that those viewing my work want to put more into what they are seeing. That there should be some meaning or symbolism to each of the images.

“I tried to consider images without attempting personal interpretation.” (Bachelard, 1969)

Each person can interpret the images as they choose, but for me they are, simply stated, exactly what I chose to photograph.

“The pure recollection of the image belongs to us alone, we do not want to communicate; we only give its picturesque details. It’s very core however, is our own, and we should never want to tell all there is to tell about it.” (Bachelard, 1969)

3. Progression of photographs captured and printed.

The realization of what I was photographing with my camera came after a photo shoot that I did while at an open zoo in North Carolina. Visitors drive through the wildlife park, while feeding the animals as they attack your vehicle with the confirmed knowledge that you will give them whatever they want, to avoid any untoward confrontation from any of the resident creatures. When we finished the tour, I continued to scout the rest of the reservation on foot, seeking out all the unique marvels that I would only get one chance to seize. When I arrived home, and pulled up my images in Adobe Photoshop, I realized that there were no people in any of my photographs. In addition, every photograph only contained a precise portion of the view that I had actually witnessed. This reminded me of my initial photography classes back in the 1990’s, where I had been introduced to my first 35mm camera, film and the developing process. I went back into my closet and pulled out some of my old black and white photographs. Remarkably, the style of these images was extremely similar to the ones I had just recently shot with my digital camera. This knowledge, gave me the insight to what my thesis work would begin to look like. Originally, I began telling everyone that my show was going to be called “Cropped”. That did not go over very well, so while I

pondered over what my title would be, I continued working on stylizing my photographs by cropping out any parts of the image I felt were irrelevant.

Setting out on numerous photo shoots, I was like the hunter that I mentioned earlier. If I was with someone on these expeditions, they began to see things the way I was seeing them, and start to point out interesting subject matter that they thought I was missing. As Michael Woods book says, "Seeing the world with fresh eyes". I was drawn to farms, peeling paint, rust, animals, nature, but never to people. Julie DuBose, one of the Contemplative photographers cited previously, incorporates people in many of her images. This made it difficult for me to follow how some of her images fit in with the whole Contemplative mindset. Many times, I would look at her work and think to myself, I do not see it. Then an appreciation for what she was seeing became apparent to me. The reason that her photographs did not ring true to me was because of her subject matter, not the style in which she captured them. Julie DuBose's photographs, have all the earmarks of the idealism behind Contemplative photography, her view of the world, is just different then my own.

My photographs and the localities that I was photographing was becoming mundane. I had visited the same places many times seeking out subject matter that I might have missed during one of my prior visits. It was at this time that I decided to always have a camera with me. This allowed every excursion, whether it be to Chili's or the grocery store to become an opportunity to photograph. Overcoming the fear of what other people would think was a prevalent obstacle. Individuals regularly pull out their phones and take random pictures and no one gives it a thought, but pulling out a large camera gets looks all the time. Moreover, the weight of carrying around the bulkiness of

a large camera, was also a little off-putting. I scaled back to a smaller 35mm camera that had a built-in zoom lens and forged ahead. I brought this camera on my trip to a flea market along the river in Davenport, IA, and photographed some of my most impressive work.

It was during this same visit that I began to move away from the tightly cropped single images to begin including larger structures. These building and edifices started to appear all around me as I prowled the downtown terrain of Davenport, IA. The architecture provided a bounty of texture, lines and geometric shapes. Colors were more limited due to the materials available, but I was still able to catch the blue of the clear sky, and the yellow of the paint used to earmark a traffic box or arrow directing the traffic flow within the viewfinder of my camera. The freedom to snap my camera at anything that caught my attention was liberating. I toggled back and forth between shooting large subjects such as the architecture to smaller objects that could be easily overlooked, like a metal disk bolted to the cement.

After this journey, I knew I was ready for my gallery show. It was now just the matter of selecting which of the numerous photographs would best represent the stylized look that I was striving for. Sitting in front of the computer with Professor Parin, we worked together to decide which of the images created the strongest presentation. I walked away from the meeting planning on printing thirty-four of the photographs. Subsequently, some of these did not make the final cut and my final show consists of twenty-five digital photographs. These images were all acquired with a digital camera and then electronically enhanced with Adobe Photoshop. Finally, the company canvasbee.com then printed them, with a latex paint, on large scale cotton canvases,

stretched across a solid wood frames. The photographs are all gallery wrapped with the images being displayed on all sides of the stretcher bars.

To look at my complete body of work, it is often queried as to how all of these assorted images have any type of connection; either to each other or to me as the artist. I produce one simple answer to this inquiry, in that both the photographs in this body of work and I as the creator of the work are both representations of an abridged version of the whole picture.

My photographs themselves do not exemplify me; rather the style of the images is reflective of my personality. The photographs show depictions of images that are truthful of the object that is being captured. It has often been said of me that if I am not anything else, I am brutally honest. I beg to differ, I see myself and kindly truthful. There is a difference. I do not see my type of truthfulness as hurtful or negative, but rather straightforward with a slant towards being aware of others feelings. In other words, I tell the truth while always trying to choose my words carefully. The same care is taken when selecting the exact photograph to shoot and which parts and at what angle that image will be captured.

My eyes seek out colors. A bright color can arrest my eyes and draw me in. It may be a color in something that nature has produced, or a vibrant colored article of clothing hanging amongst other bleak, unhappy colors. It was once said that I seek out the ugliest piece of clothing in the store and try it on. Everyone is pulled towards different styles of art, just as we are diverse styles of clothing. To me clothing is not about pretty or ugly. Clothing is more about the painting on the canvas, we become through our clothing choices, walking works of art.

The textures in each of the photographs add dimension to the images. All of these textures are like the layers that are ingrained within our varied personalities. I have so many different roles that I play on a daily, weekly or even monthly basis. In my family I am a daughter, sister, aunt, friend, babysitter, travel partner, caregiver, dog sitter, and most likely several more titles that escape me. The titles start to make up the textures of my personality and these labels barely even scratch the surface.

Lines can direct us to look in a certain direction. They can also represent different types of feelings. Many of my photographs have diagonal lines. Diagonal lines are the shortest distance between two points. This description of diagonal lines is reflective of the directness in my speech. I say what I have to say and get right to the point. The diagonal line also shows that I am slightly laid back. I am not as rigid as a vertical line and not as lazy as a horizontal line. It also shows my slant on how I see things. I can lean either way when it comes to having to make decisions, and can usually see both sides of the situation.

I try to organize my life the same way that I organize my artwork. The photographs are cropped down to the important parts of the images. I remove those segments that could possibly complicate what I am trying to focus in on. In turn, simplifying my photographs so that they only say what needs to be said. No more, no less. My favorite quote is by Austin Kleon, in his book "Steal Like an Artist" (2012), and can sum up my artwork succinctly:

"In the end, creativity isn't just the things we choose to put in; it's the things we choose to leave out. Choose wisely".

Simplistic yet straightforward, need I say more?

Description of Figures

All of the images being described in the subsequent paragraphs are all digital photographs that have been enhanced with Adobe Photoshop technology and then printed on canvas by the Canvasbees company, located in New Jersey. Since it was my desire that my images be printed in sizes that I would define as massive, I did not have the control I desired over the actual printing process. Bequeathing this amount of power to another entity was quite fear-provoking. It is not often that I am not in control on important matters that are capable of significantly influencing the outcome of a critical decision. In addition, not only was I dependent on this company to produce the same images that I submitted to them, but the cost of the canvases they were supplying made me second guess my choice on numerous occasions. In the end, the choice made was the correct one and the photographs turned out to be exactly as I always envisioned them.

Figure 1, titled “Arrow” is 54”w x 33”h, and is as the title suggests, the image of a traffic arrow printed on the cement of a parking lot. The newly painted white arrow, was positioned upon a timeworn yellow arrow. The cement that the arrow has been painted on is cracked and damaged as cement becomes from years of abuse from weather and traffic. The smoothness of the paint contrasts sharply with the texture of the rough cement and the subterranean crevices that run both parallel with the arrow as well as intersecting the arrow creating a fracture in the fresh white paint.

Figure 2, the “Barn Door Latch”, stand 60”w x 44”h. This image was one of the first photographs that resurrected my journey into Minimalist photography. The weather-

beaten door with the strong distinction between the red paint of the door and white paint of the door frame, reveals prior coats of paint below. There is further separation created by the strong horizontal space created where the door does not quite fit in the space that was created for it. The distressed door bears portions where the original wood is exposed creating visible striations in the image. Situated on the front of the paint is a rusty metal latch in the locked position. Segments of the latch components bear some of the white paint from past attempts at rejuvenating the barn. A contemporary bolt has been added to strengthen the latch, helping to secure the latch where the previous screws have ceased to perform their duties. Above the latch is the remnants of a hook and eye latching system, where the hook is no longer apparent, but the eye remains part of the structure.

Figure 3, the "Clock Tower Reflection", 60"w x 40"h, is a photograph taken in Davenport, Iowa. The clock tower is the crowning apex of the American Commercial and Savings Bank built in 1869, and part of the towns original history. This crucial piece of history is now barely visible from the banks of the Mississippi River. The river that runs through this town and has helped to give the city its identity. It is the only "bend in the Mississippi River where the river flows East to West instead of North to South". (<https://www.quadcities.com/about/mississippi-river/>) Modern glass architecture now obstructs the view of this ancient architecture, with only the clock tower portion still visible. The glass of the building produces the perfect surface for manufacturing a mirror image of the clock tower, and thus part of the old is reflected in a fragment the new.

Figure 4, Monarch Butterfly, 30"w x 30"h is one of those images where the photographer has to be in the right place at the right time. I zoomed in using a telephoto

lens on the butterfly. This created the distortion of the elements in the background, diffusing the colors. The complement of the Monarch butterfly's orange hues against the blue of the sky in the background generates a more dynamic range of colors within the wings. Highlighted further by the stark black lines creating a stained-glass effect. I would have liked to have allowed the butterfly to encompass more of the frame, but in doing so would have removed some of the crispness of the image. Therefore, this is one of few photographs that I have incorporated in my gallery show that has not been cropped so significantly that only one major image remains. Instead, the focusing of the camera lens creates the Minimalist look for me where I was unable to utilize the technique of cropping.

Figure 5, "Tractor Spring", 30"w x 30"h, is made up of the repetitive curves create by the formation of the spring. The spring exists under the seat of a rusted tractor that sits unused in the entrance of "The Children's Farm" located in Palos Park, Illinois. The beauty of this relic captured my eye immediately upon stepping foot on the farm. The bright orange and red colors of the tractor standing out against the dirt and tufts of grass that demarcated its length of immobility. I photographed the tractor from many angles using a traditional 50mm lens. One more of the images that I photographed during this shoot is portrayed further along in this paper. The texture of the peeling and faded orange paint gives the photo additional three dimensionalities, then just the obvious highlights and shadows. The highlights and shadows do however give the image a more linear feel and the cropping increases this feeling beyond what all the other elements of the composition could accomplish.

Figure 6, Circle of Bolts, 30"w x 30"h, is such a simple photograph with a wealth of texture, yet limited color variation. The Minimalist feel, is enhanced once again by the repetition of the circles located in the center most segment of the artwork. Twelve circles in total with not one being a perfect representation of a circle. The strong shadow along the bottom of the largest circle causes the largest circle to pop slightly off the cement giving the entire space a definitive sense of dimension. The shadows around the four bolts on top further pushes the dimensionality of the photograph.

Figure 7, Nine Bolts, 54"w x 33"h, are photographed so that they appear diagonally in parallel rows. The blue coloring was created with the adjustment slides in Adobe Photoshop. Typically I do not push the colors beyond their natural hues, but with this photograph and another similar one that will be mentioned shortly within this section of the paper, I felt that the color enhancement, facilitated additional characteristics that were otherwise lacking in the original steel color.

Figure 8, Stairs, 60"w x 52"h, is a set of stairs on the outside entrance to a parking garage. The outside wall of the structure abruptly shortens the horizontal lines of the stairs. In addition, the image is then cropped so that the wall is just short of dividing the canvas vertically down the center. Finally, a diagonal line that is created by the bannister on the stairs, cuts off the top right corner of the canvas, and separates the background from the foreground image.

Figure 9, Leafy Branch, 54"w x 39", depicts a single branch of heart shaped leaves. The leaves are backlit which allows the branch to appear as a silhouette against the translucent leaves. Depth of the image is conveyed, through the shadows created

by the overlapping of the simple green of the leaves against the cloudless blue sky. Slight texture is denoted via the veins running through each of the leaves.

Figure 10, Lily Pad is 48"w x 39"h, and is an image of a single white flower against a variation of greens in the background. The blurred out verticals in the forefront of the photograph mimic the vertical on the stem of the flower. The yellow foam in the water could be considered a negative to the beauty of the picture, yet assists in extracting the slight yellow of the flower, making that negligible change of color more obvious to the viewer. The lower petals of the flower are rimmed in green which assists in linking the flower to the other elements present within the total artwork.

Figure 11, Dozen Brown Eggs, 17"w x 56"h was originally shot horizontally. The image, while it can still be hung in that direction, will be shown in the gallery show vertically.

The repetition of the brown ovoids of the eggs is a simple yet direct design element. The two rows of eggs line up symmetrically both vertically and horizontally. The modest variations of the brown hues throughout the photograph range from tans to almost a chestnut color, making the artwork exceptionally monochromatic. The carton for the eggs adds its own detail to the overall composition with the litany of the circles aiding the symmetrical impression of the image further.

Figure 12, Fire Escape, 24"w x 60"h is contrived of a brick building, windows, doors and a fire escape. The pigment of the building creates the perfect canvas to aggrandize the array of all the other intricacies occurring throughout the photograph. The windows reflect the clear blue of the sky and are positioned on either side of the fire escape in

two vertically parallel rows. The doors down the center of the image are almost nonexistent behind the strong black of the fire escape. The true design element comes from the shadows created from the fire escape, creating a protracted geometrical pattern, cascading down the length of the structure.

Figure 13, Three Bolts, 24"w x 60"h, comes from the same architecture mentioned earlier in Figure 7. The bolts are located on a slightly rusted metal plate that is being used to make a bridge structurally sound. Once again the image is basically symmetrically balance, with the three bolts aligned directly down the center of the photograph. The metal has been enhanced digitally to create the blue tones which enhance the complimentary color of the orange created by the rust. Through the digital enhancement, the texture of the metal becomes further pronounced creating a fluid surface for the background.

Figure 14, Bridge, 40"w x 60"h was cropped to include the entirety of the bridge, and meager clippings of the surroundings. This entices the viewer to look further into the photograph to access what lies on the other side of the bridge. The lines of the railings and the shadows created from the architecture encourage the observer's eye to progress across the and into the photograph. The gray, washed out wood of the bridge is enhanced by the color of the integral portions of the trees and sky left in the artwork, which manifest the framework for the bridge.

Figure 15, Blue Door, 30"w x 60"h contains one pop of color against a monochromatic foreground and background. The door is blocked by an architecturally designed cement wall. The wall is composed of a diamond pattern that is perforated, allowing the color of the blue door to be marginally visible. The vertical of the door is intersected horizontally, by the well-built, yet decorative wall leaving only the upper-most portion of the door visible from the viewers side of the wall.

Figure 16, Rope Latch, 38"w x 50"h has been dissected both vertically by the rope and horizontally by the rusted metal latch. The textures of the three visible elements remaining, allow each of the materials exposed, to manifest their own identity. This is due to the fact that each ones properties are categorically distinct from one another. The graininess of the wood imparts the weathered colors along with the deterioration of the original construction. The rope further enhances the feeling of the corrosion taking place through the ropes tattered and frayed edges that hang just below the latch. Combining the wood, and the rope together with the rusted metal latch the product of erosion, because adequately evident. The texture of the rope is created through the spiral twists of material, which are used to configure a piece of rope. This texture and the dingy white color of the rope encourage this component of the photograph to standout against the grain of the wood.

Figure 17, Canoe, 30"w x 50"h, depicts an aluminum canoe beached along the shore. The photograph is framed diagonally, with the canoe creating a dichotomy between the sand and the clear water beyond. Overall, the image is devoid of intense color. There is

however texture created by the calm water revealing the lakes shoreline beneath, the metal of the canoe and the graininess of the sand.

Figure 18, Blue Pallet, 40"w x 50"h, shows a similar color combination as was viewed in Figure 15 – Blue Door. The single blue pallet is emblazoned by the dulled color of the sun washed pallets stacked both above and below. Dark shadows created by the intense light of day devise a unique pattern of light and shadow up the right side of the photograph. The shadows further intensify the separation of each pallet within the stacked formation.

Figure 19, Ferris wheel, 38"w x 50"h reveals the arch of the Ferris wheel heightened by the cloudless blue sky in the distance. The red carts, dangle precariously from the thin metal spokes. Blue is once again identified within the photograph in the leg structures that are crowned at their pinnacle with the image of a cowboy. This artwork takes on a very Americana theme throughout, by means of the colors and symbolic imagery.

Figure 20, Broken Scale, 30"w x 54"h, incorporates both the blue and red tones that have been predominant throughout many of the photographs in this collection. The texture of the brick wall creates the back drop for the dysfunctional scale as it sits unused alongside the building. What ties the background to the foreground of the image is the red hues of the bricks repeated in the face and rust patterns located on the scale. The bottom of the wall then mimics the colors associated with the metal of the scale. On the left side of the artwork, is a strong red vertical post that adds a specified ending

point to the canvas. This does not occur on the right side where the brick walls horizontal lines carry the viewers eyes right off the canvas.

Figure 21, Tractor Bolt, 42"wx50"h, is another image that moves away from the blues shown in many of the other canvases and focuses once again on the color of red. This photographs focal point is clearly the circular mechanism surrounding the lone bolt situated in the center of the artwork.

Figure 22, Rusted Box, 38"w x 54"h, is a box that no longer closes due to the insurmountable rust that has accumulated on this once blue metal box. There is limited blue paint that is still visible, creating a point for the eye to converge on. The complimentary colors created by that same blue paint and the orange colored rust helps to generate a more intense blue in the bottom right hand corner of the photograph. The formidable black lines that dissect the image both vertically and horizontally, produces three distinct spaces within the artwork.

Figure 23, Berries, 42"w x 50"h, once again incorporates the use of complimentary colors. The red berries in the foreground are cast against the green of the background, while the yellow orange berries become more intense alongside the blue green found in the shadows of the leaves. The striations on the outer skin of the berries, add an additional dimension by bringing out a slight hint of texture. The berries in the photograph draws the eye to the upper left corner of the canvas while the additional produce in the lower bottom left corner of the image resonant the red and yellow colors

balancing out the cool colors on the right from the warm colors on the right side of the image.

Figure 24, Banana Pepper, 30"w x 50"h, catches the eye of the viewer, with the compelling yellow of the pepper against the stark black in the grates of the wrought iron table. As the observer looks closer at the photograph, an overwhelming degree of texture is revealed. The repetitive pattern of the grate of the table create an ideal backdrop for the wrinkled and puckered texture of the dehydrated pepper.

Figure 25, Exit Sign, 30"w x 54"h, is reminiscent of the Banana Pepper photograph. The smooth bright yellow of the letters in the word EXIT are arranged against the silver texture in the metal grid of the parking garage. The grid is further segmented by the vertical steel supports, while the entire image is cropped with a diagonal skew.

Figures



Figure 1
Arrow
54"w x 33"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 2
Barn Door Latch
60"w x 44"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 3
Clock Tower Reflection
60"w x 40"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 4
Monarch Butterfly
30"w x 30"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 5
Tractor Spring
30"w x 30"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 6
Circle of Bolts
30"w x 30"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 7
Nine Bolts
54"w x 33"h
Electronically enhanced
digital photograph, printed
on canvas.

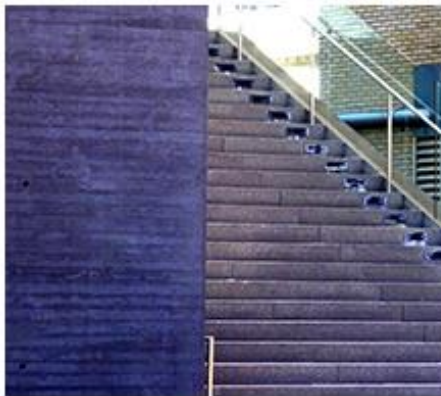


Figure 8
Stairs
60"w x 52"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 9
Leafy Branch
54"w x 39"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 10
Lily Pad
48"w x 39"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 11
Dozen Brown Eggs
17" w x 56" h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 12
Fire Escape
24" w x 60" h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 13
Three Bolts
24" w x 60" h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 14
Bridge
40"w x 60"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 15
Blue Door
30"w x 60"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 16
Rope Latch
38"w x 50"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 17
Canoe
30"w x 50"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 18
Blue Pallet
40"w x 50"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 19
Ferris Wheel
38"w x 50"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 20
Broken Scale
30"w x 54"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 21
Tractor Bolt
42"w x 50"h
Electronically enhanced
digital photograph, printed
on canvas.

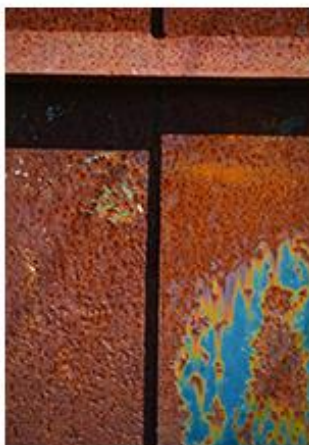


Figure 22
Rusted Box
38"w x 54"h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 23
Berries
42" w x 50" h
Electronically enhanced
digital photograph, printed
on canvas.



Figure 24
Banana Pepper
30" x 50"
Electronically enhanced
digital photograph, printed
on canvas.



Figure 25
Exit Sign
30" w x 54" h
Electronically enhanced
digital photograph, printed
on canvas.

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